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Our Approaching Meeting

Those of us who attended the recent M. T. N. A. gathering (reported on page 9) were impressed with the excellent opportunities Pittsburgh offers for our meeting in March. The music in the public schools has been sufficiently organized by Mr. Will Earhart, Supervisor, so that there will be abundant examples of stimulating successful work, and still the problems connected with the amalgamating of 63 schools are sufficiently far from complete solution after but two years under Mr. Earhart's direction that visiting supervisors will have no difficulty in discovering points of contact with their knotty and unsolved questions. The program, outlined on page 4, indicates that the officers of the Conference have profited by the enthusiastic approval of the school work observation at Minneapolis and St. Paul and have made liberal provision for similar procedure in Pittsburgh. The programs, at the excellently appointed Hotel Schenley, also show the influence of former successful meetings. Note the provisions for two inspiring outside speakers in addition to the annual review by our President, and four Symposiums or General Discussions—one of them illustrated by demonstrations on children. Then there are definite provisions for that valuable part of our gatherings—the social side—the informal getting together and comparing notes. Nor is the visit to the Carnegie institute with its remarkable treasures of art and science one to be forgotten—nor the visit to the great steel mills at Homestead which some of our numbers will include in their stay. Everything points toward a meeting

of the greatest general inspiration and immediate practical help.

Our Next Issue

The March issue, the final one of our first volume, will appear promptly on the first of that month. It will contain the complete program of the Pittsburgh meeting and will give details regarding hotels, places of meeting, registration, railroads and other necessary information. It will take the place of the announcements of the Conference which have been sent out in former years.

Negro Dialect Songs in Boston

A body of educated negroes in Boston lately protested against the use in the public schools of such songs as those of Stephen C. Foster which contain the terms *massa*, *nigger*, *darkies*, and the like. After a public hearing the Board of Education of that city decided that such songs were offensive to the negroes and therefore ordered the expulsion from the school of a song collection containing a number of them. There is much food for thought in this affair and many newspapers have commented upon it. Most of them have felt the protestors were mistaken in their contention that these terms thru their relation to the slavery period tended to fix this stigma upon the colored race of today. The comments pointed out to the Board of Education, who they maintain were weak-kneed in heeding the protest, that such a stop must logically mean the exclusion from the schools of such splendid literary products as Paul Lawrence Dunbar's poems and Joel Chandler Harris' Uncle Remus stor-

ies. Whatever may be the truth in these various arguments, and certainly the negroes themselves are not united in this protest—one negro principal of schools in Baltimore gives readings of Dunbar because he believes this poet interprets the black people to themselves and makes white folks understand that color of skin does not preclude similarity of human nature—there is one conclusion we teachers of public school music may well draw. Such incidents show that the content of the song texts is not to be lightly passed over. Repetitions of these protests will probably continue to occur, slowly in certain sections of our country, more rapidly where there is a considerable admixture of races which are experiencing a decided change in social status. (Recall the Irish and German objections to certain stage types.) Supervisors of music may well scrutinize the words of songs given to the children and exercise care that not too flagrant reasons for objection arise.

Our Current Contributors

The Editor has been greatly interested in the variety of subject-matter dealt with in the contributed articles in this issue. It is evident that many of our number read widely and that they are constantly finding in topics apparently quite foreign to their daily work material which after being carefully considered brings new light to the problems of public school music. All of us know that music is an expression of the whole being and that growth of the being in any line will have its effect upon music. At Pittsburg that old story which has point in this connection, was re-

vived most effectively: A certain pupil after having struggled with a composition of his master, heard the master play it. "How do you get so much from the music? How can I learn to play it as well as that?" he asked. "Read Shakespeare," replied the master. In other words learn art and life in general if you would interpret adequately any composition.

Our Experiment in Journalism

At the March meeting in Pittsburgh, we shall discuss the future of this Bulletin. Will you, gentle, even docile reader help formulate points of view? What do you think of it in its present form? Are we attempting too much or too little? Is the material presented of use to you? Do you read it or does it simply help fill your waste-paper basket? Would you approve of including more of the papers read at our conference? What relation would this have to the volume of our proceedings? What types of additional material would you like to see included? What omitted? Write the editor frankly.

Extra Copies of the Bulletin

Uncertainty still exists in some minds as to how to obtain copies of our Bulletin. Every person who has charge of teaching music to children is entitled to receive free of charge one copy of each of the four issues of this volume number one. All other persons, unless they are enrolled members of the National Conference of Music Supervisors, may purchase copies of the Editor at the rate of 35c for the four issues, or 25c a set when ordered in bunches of six or more.